



MEMBERS EXCHANGE

Publication of the American Medalllic Sculpture Association

Web site: <http://amsamedals.org>

Email: info@amsamedals.org

Winter 2003 Volume 16, Number 1

A Message from your President

Happy New Year to all !!

I am anticipating all your spectacular medals arriving here in Michigan for jurying into the Memphis Show. This exhibition will be held at the National Ornamental Metal Museum in Memphis Tennessee. You can access their web site www.metalmuseum.org and find out all about them. The show will have around 100 pieces made 'mostly of metal' naturally. Jurying will be from the actual medals and not from photographs or slides. I really think this is the best way to judge the work. Photographs really don't do them justice, and although there is considerably more postage involved when handling the actual pieces, for important shows I would insist on having the medal in hand. The museum will take photographs of the pieces in the show for publicity. They are very enthusiastic and looking forward to the opening on July 20th. The show runs until September 21st. Although it will be typically hot and humid, true southern weather, calling for light white shirts and dresses and wide brimmed hats, I hope we will have a good turnout. Ken Douglas, who made all this happen, will find out about lodging and tourist attractions, besides Graceland.

A reception will be held at the opening on July 20th and hope you will be there !!!!

.....Sylvia Perle

Notice to members.

It is time to plan for next year and we need to form a nominating committee to find members willing to serve as officers or members of the board.

Please consider being on the committee or volunteer to hold an office.

AMSA officers:

<u>President:</u>	Sylvia Perle perlestudios@hotmail.com , Ph. 248-851-7268
<u>1st Vice President:</u>	Alex Shagin Ph. 310-394-0868
<u>2nd Vice President:</u>	Marion Roller Ph. 212-582-6411
<u>Treasurer:</u>	George Cuhaj cuhaj@yahoo.com Ph. 715-445-5666
<u>Secretary:</u>	Anne-Lise Deering Superpotr@aol.com Ph. 206-542-0608

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Mel Wacks	2004	Numismel@aol.com
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Ira Rezak	2005	rezak@northport.va.gov
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Please send items of interest about yourself or events that you have attended that relate to news about the medal and medalllic sculpture. This publication is for you, the members. Please send information in writing, preferably as e-mail and please include photos if available. Please write bios in third person and limit your news to items related to medals, only.

Deadline for the next newsletter is April 1, 2003

This newsletter includes a survey by AMSA development committee (Donald Scarinci, chair, Mel Wacks and Dick Johnson). Please take time to respond to the questions you choose and return to AMSA. Thanks !

Welcome New Members !

- Pier Van Leest, Dorpsstraat 12 A
Lage Zwaluwe 4926 CR, Netherlands
Ph. 31-168-48-3266 or 31-168-48-3276
e-mail: piervanleest@msn.com
- Heidi Wastweet, 868 W. Hayden Ave.
Hayden, ID 83835, Ph. 208-762-9950 208-772-6448
e-mail: vastvedt@aol.com

Reminder: The next issue will include an up-dated membership list. Please make sure we have all your correct information and let us know of any changes immediately.

There will also be another survey included in the next issue. We are trying very hard to improve our service to the membership.

Update on Aesthetic Materials

As of October, 2002, the fledgling sintering bronze business of Aesthetic Materials, located in State College, PA has closed its doors. Unfortunately after Mike Knipe's departure in May, the foundry was never able to regroup to its full capabilities. For those who still have bronze blocks and wish to have them sintered, Dr. Sundar Atre has agreed to fire them. He is no longer casting rubber molds, but intends to remain in contact with Jeanne Stevens-Sollman. Please contact Dr. Atre at: The Pennsylvania State University, P/M Lab, 147 Research West, University Park, PA 16802 if you wish to have your completed bronze blocks sintered.

AMSA's advertising policy.

We are accepting ads in the Members Exchange !!

Each AMSA member gets one free "1 inch" ad per year. Each additional "1 inch" ad for a member is \$5.

Business card ad is \$8 per issue or \$32 per year/4 issues.

Non-members may run a "1 inch" ad for a flat fee of \$10/ issue.

A one inch ad may have about 40-50 words and be a maximum of 6 lines long.

For commercial businesses:

A half-page business ad is \$100 for the year/ 4 issues. A quarter-page business ad is \$60 per year/ 4 issues.

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New Ideas in Medalllic Sculpture 2002-2003

A joint exhibition by students from
The University of the Arts, Philadelphia, USA,
Faculdade de Belas Artes da Universidade de Lisboa,
Portugal
and Turku Polytechnic Arts Academy, Finland

The above exhibition opened on the December 1st and the reception was held on the 14th of December at Medialia Gallery. Starting this year, through the generosity of Jason and Ann Pollack, two artists from The University of the Arts received awards. The purpose of the awards is to encourage emerging artists to continue to express their thoughts in the medal art format. The artists were selected by the Pollacks. Brian Nole received the Maryvonne Rosse Memorial Award and Phillippe Jean received the Ann and Jason Pollack Award.

Five years have past since medal art was introduced to the students at The University of the Arts, Philadelphia. The continuing visual expression in medalllic sculpture in this new exhibition is noticeably more articulate and focused. The work shows enthusiasm and new direction. The fifth annual exhibition contains very diverse works because the work is created by students from different art disciplines, such as crafts, graphic art, painting and sculpture.

Thank you very much for all your interest and support for on going this annual exhibition, New Ideas in Medalllic Sculpture.

Mashiko

Below : Phillippe Jean receiving the "Ann and Jason Pollack Award" flanked by Ann Pollack on the left and Mashiko on the right.



Medialia is very proud that the exhibition entitled, New Ideas in Medalllic Sculpture, has become an annual gallery event which began in 1998. It is one of several projects at Medialia that encourages the younger generation to express ideas in medalllic sculpture. Exhibitions comprised of a young generation of medalllic sculptors has been an essential part of Medialias philosophy since the beginning of the gallery.

After a few years of teaching a class in stone carving at The University of the Arts, Philadelphia, I created the annual exhibition, New Ideas in Medalllic Sculpture, to encourage students to become involved with art on a professional level. Also, I filed for and was granted a nonprofit organization status, New Approach, Inc. New Approach is a cultural organization to promote, foster and advance medalllic sculpture to the public. The exhibition, New Ideas in Medalllic Sculpture is one of the annual projects for New Approach, Inc.

Until 2000, New Ideas exhibitions had been comprised of students from The University of the Arts, Philadelphia, and one other university. Faculdade de Belas Artes da Universidade de Lisboa joined The University of the Arts, Philadelphia, annually starting in 2001. The exhibition is now a three university exhibition. This new direction gives more dynamic stimulus to emerging artists. Portugal is a country that is admired in the area of medalllic sculpture. I also have great respect for Professor Joao Duarte of Portugal for his devotion and creative approach in guiding students new to the medalllic sculpture world. He formed a group entitled, Volte Face, for the emerging medalllic artists in Portugal. The third participating art school this year is Turku Polytechnic Arts Academy, Finland. Professor Makinen with another leading medalllic artist, Raimo Jaatinen, are co-organizers of the International symposium of medalllic artists, New and Young, held at the Turku Polytechnic Arts Academy. The symposium is an annual event. The New Ideas exhibition at the Turku Polytechnic Arts Academy will coincide with the exhibition of the work created and crafted during the symposium.

My intention in the selection of this group of artists from The University of the Arts is to include as many majors in the visual art disciplines as possible. There is no specific course for medalllic sculpture. Young artists are self- taught by observing the works from previous exhibitions, New Ideas in Medalllic Sculpture, at The University of the Arts. Student works are technically competent and the ideas are totally unique and refreshing.

Mashiko Nakashima
Director
MedialiaRack and Hamper Gallery
New Approach, Inc.

New Ideas in Medalllic Sculpture

The fifth annual exhibition, New Ideas in Medalllic Sculpture, sponsored by the nonprofit organization, New Approach Inc. may be seen at Medialia...Rack and Hamper Gallery in New York City from Dec. 1, 2002 to Jan. 27, 2003. This exhibition was organized by Mashiko Nakashima, Director of Medialia and includes exceptional medalllic sculpture by students from The University of the Arts, Philadelphia, USA, The Faculdade de Belas Artes da Universidade de Lisboa, Portugal and Turku Polytechnic Arts Academy, Finland.

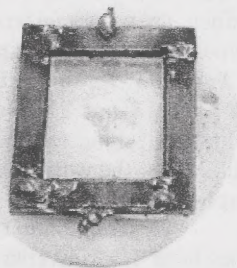
Versatility in the work of The University of the Arts students is noted by the combination and examples of non-traditional materials, and the exclusion of cast bronze. Ideas, images, patterns and textures emerge through the use of the materials which define the work and the boundaries chosen by each artist.

Candice Arey's organic sculptures *Minute I* and *Minute II* in soapstone are noted for graceful rounded curves. Alexandra Cattanea's *Forgotten* is a unique organic form in white glass that reflects and refracts light. Oleh Roman Hasiuk's *Black Rose* displays a heart shaped black rose petal, embedded in acrylic that contrasts with a stark white background.



Phillippe Jean's *The Perpetual Question* in steel, acetate and acrylic has a most unusual surface design in which letters create images. A large Y in silver and a gold H are intriguing and leads one to contemplate its meaning.

Brian Nolen incorporates silicon rubber, plexiglass and steel in his unusual medalllic sculpture entitled *Boxed In* which displays the silicon rubber image of a head contained within a frame.

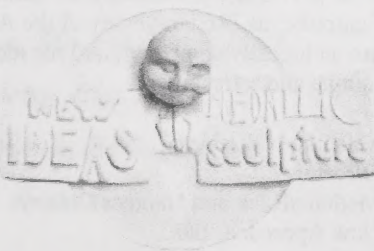


In his second medal, *Thorn*, the head extends beyond the frame. The shape of the head and clean lines of the facial features create an amusing mocking expression.

On the right:

Brian Nolen's
Commemorative medal:

"New Ideas in Medalllic
Sculpture, 2002~2003",
cast white silicon
rubber.



Joshua Opdenaker's *Chasing I* and *Chasing II* in clay reveal a face that appears to emerge from flowing curled petal forms. The surfaces and shapes touch on the whimsical and fantastical.

Veronica Romero's egg shaped stoneware forms *He Takes her Sensuality for Granted* and *I'm Turning You Off Now* seem to focus on aspects of human relationships and add a humorous quality to her work.

Helen Stoddard's copper and enameled work, *Who Done it?* and *Framed*, present a strong sculptural statement. Enamel serves to express the innate beauty of the material itself and adds an elegant approach to this medal.

Yumiko Tomobe's exquisite round medals in paper, resin and brass appear to commemorate ideas that are meaningful in her life. The sensitive theme of her two medals *Dual Citizenship I* and *Dual Citizenship II* picture a man and a woman who were born in foreign countries and now reside in the USA.

The University of Lisbon has featured medal design in its curriculum for many years. Professor Joao Duarte has been very successful in guiding a new generation of students to medalllic sculpture. The majority of work created in conventional round, square or rectangular shapes are contrasted with non-traditional medalllic forms.

Ana Isabel Goncalves's unusual bronze medal, *Terras Deserts Dormem Calmas Ao Relento* combines cocoon shaped vertical rods that connect to a central abstract rectangular form. The interplay of forms shows the diversity of the metal work as well as detail and structure.

Ana Duarte's *Untitled II* in plaster is a round traditional shaped medal which reveals an exotic flower form on one surface and a hard edged spiral form on the other side.

Andreia Ferreira's square woven flandres leaf medals, *"Factura and Fio"* are very elegant. The woven lattice work forms unusual tiered bands and makes us aware of the complexity of the construction.

Rita Portugal's *Alusao Ao Tempo* in aluminum is unusual. It achieves balance through contrasting geometric interlocking forms. This suggests movement and creates a dynamic image of a circle moving within a square.

Sergio Reis's *Junta -Te A Nós* and *Reuniao'* in copper and resin are both rounded forms that reveal lively surface treatment. Medal beads emerge on the surface and suggest his interest in the process of granulation.

Patricia Craveiro Lopes has integrated everyday found objects into her two mixed media constructions, namely *Red Car/Yellow Light* and *Put The Red light On* in plastic and metal. In *Put The Red Light On* she is able to convey a feeling of movement between the hard edged mechanical car that appears to be moving around the circular rim of the medal.

Marta Castelo's unusual *Untitled I* and *Untitled II* in bronze, are highlighted in gold tones. Texture in both medals creates unusual and powerful medals that are dreamlike and compelling.

Continued from previous page....

In his catalogue text Professor Erik Makinen, of Turku Polytechnic Arts Academy, described the history of medallic art in Finland as fairly short. He has assembled the work of students that is innovative and of a high quality. The majority of students have chosen to cast their work in the traditional cast bronze. Yet, all their work is unconventional in form and



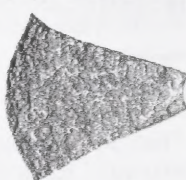
features incredible surface designs and textures.

Eero Merimaa
Linnankatu's three
medals, *Electric Blue*,
Iron Maiden, on right
and *Suburb*, on left
express a narrative



aspect. Fine modeling and innovative patination in gold, silver and greenish undertones highlight his medals.

On the right:
Jani Rattya's,
Bread, (R. W.
Ekman 1808-
1873) and
Breaking Pride,
exhibit irregular
shaped bronze



medals with unusual surface treatment.

Jan Lindgren's *Inner Beauty* and *Parasites* in bronze are very imaginative, vibrant and innovative. *Parasites*, on the right, is pierced with an irregular shaped opening. On one side we view fingers that are placed very close together and on the other, worm-like parasites cover the surface. The texture on both sides literally transforms the work into a fluid mosaic. Marcus Astrom's *Penetration*, in mixed media, is a dark and surreal fantasy medal with a skull embedded in the center of the work. This creates an unsettling visual experience and I found it interesting to examine the nature and content of this work. Mika Natri has presented seven numbered medals from a theme series *Wall I* to *Wall VII* cast in bronze. By working in a series, these pieces take on a larger meaning as noted in increments of variation. Visual depth is seen by the perspective and although they are miniature in size, they attain a monumental appearance.



New Ideas in Medallic Sculpture 2002 is a salute to the diversity and international scope of contemporary medallic sculpture from three countries. The contrast of traditional and non-traditional forms, the choice of materials, and scale of work provokes thought, asks questions, and ultimately implores participation from the viewers.

Mashiko is to be congratulated for tirelessly encouraging the younger generation to express their ideas in medallic sculpture. Since 1998 Mashiko has made it possible for emerging artists to exhibit medallic sculpture in her gallery next to the work of experienced international artists. She is to be commended for her contribution to the field of medallic art in the USA and internationally as well.

Ann Shaper Pollack

Researcher Finds First Solicitation From American Artists For Coin Designs

Numismatic researcher Dick Johnson has found a news item in an 1853 Philadelphia newspaper that solicits coin designs from American artists. Issued by U.S. Mint Director James Ross Snowden July 26, 1853, it states the designs will be given an impartial examination and offers "liberal remuneration" for three designs "best fitted for the object in view."

It is believed by mint historian Johnson to be the first such public solicitation for coin designs from American artists. "While artists outside the mint had created coin designs before 1853," he said, "I believe this was the first such invitation made to artists in the public who were not previously known to mint officials."

Such was the case for several coin designers prior to 1853. In one instance the mint had requested a design for silver coins from early American painter Thomas Sully (1783-1872). He created a seated Liberty design. Then they asked a miniaturist, Robert Ball Hughes (1806-1868), how it could be improved. "Add drapery to the elbow" was his entire suggestion.

It was the custom in the 19th century for all silver coin denominations to bear the same design. (This could be easily accomplished after 1836 when the mint obtained its first die-engraving pantograph and the use of a sculptor's bas-relief model to make the same design in different coin sizes.)

Sully's seated Liberty design was modeled in relief by mint engraver Christian Gobrecht (1785-1844), considered the most talented of 19th century mint engravers. The Sully-Gobrecht design first appeared on a silver dollar in 1836. The drapery at the elbow first appeared on a half dollar of 1839. The same design followed shortly after for other silver coin denominations.

From the 1853 news item it is apparent, according to Johnson, that mint officials were unsatisfied with the existing seated Liberty design for the silver coins, which ranged from half dime through dollar. Apparently they wanted something new. But they did not get it. No new silver designs were adopted until 1892, nearly 40 years later!

By then the mint officials had made another appeal for artists among the public to design a new silver dollar. They received hundreds of suggested designs, but [again!] accepted one from their own staff engraver at the mint, George T. Morgan, and the dollar became known as the "Morgan dollar." It wasn't until 1912 that mint officials again asked for coin designs from American artists. But this time they did it through a sculpture organization, the National Sculpture Society. And this was eminently successful.

James Earle Fraser created a new five-cent coin (the Buffalo or Bison nickel). Adolph A. Weinman created a new dime (Mercury) and a new half dollar (Liberty walking), and Hermon A. MacNeil created a new quarter (Liberty standing). Anthony de Francisci created a new silver dollar (Liberty head he modeled after his wife).

These 20th century designs by American artists outside the engraving staff of the United States Mint were all by members of the National Sculpture Society. Their innovative coin designs have proved timeless and are considered highly artistic for our nation's coinage.

Under discussion at the present time the U.S. Mint is studying proposals to change the designs of our present coins for the new century. Where is the talent that can create new coin designs? Is the answer to that question among our own membership of the American Medallic Sculpture Association?

.....D. Wayne Johnson

FIDEM 2002 Remembered.

No matter what you think of Paris, the city remains the point of attraction to a great deal of many people.

You can observe them walking, sitting, talking on the cell phones, eating, drinking and yes smoking in public everywhere with such passion and so intently that one wants to ask if there is anything else left to do in this world capital of hedonism.

And it turns out there is; numismatic art wise, for instance.

Even if you don't speak French a visit to the Paris Mint is a must, especially if you indeed appreciate art.

The numismatic art comes alive here and (as anything else in Paris) reveals itself as a great sensual attraction for people from all over the world. For a few unforgettable days in September, without a great fanfare the art medal lovers representing over thirty countries from several continents got together to be part of the biannual congress of FIDEM that's been headquartered in Paris for over half of a century. The great City of Light so filled with the glorious masterpieces of art (old and new) has offered some space for yet another thousand or so works of medallion sculpture to be viewed, discussed and admired by a small but enthusiastic group of the dedicated connoisseurs. As always, the American delegation being the largest at the FIDEM congress, decided to hold a competition for a commemorative medal marking this special occasion with sixty pieces of bronze to be shared with the representatives of all the participating national art medal groups.

When I started my sketching there was that famous George Gershwin tune sounding incessantly on my mind.

In fact, I felt very much like the character from "An American in Paris" trying to catch the spirit and the rhythm as I dreamt of my first visit to the legendary city. In my imagination I took the longest walks along the Grand Boulevard "tipping my hat" to the monuments and street signs of the bygone era. And I wanted to say it in French: Bonjour FIDEM! Yes the stars and stripes followed the drumbeat of my heart in anticipation of the long awaited visit to the home of modern art and the source of inspiration for so many artists. To Paris, to Paris!

Accepting gratefully the decision of the jury added to my happiness as I was working patiently at the foundry finishing one by one the medals ordered for the national delegation. Of course, the reality of the daily experience at the congress turned out somewhat different than the picture that was drawn by my imagination and there is going to be a lot to think about and improve on after the end of the congress but one thing will remain—the little piece of metal that fits easily in the palm of your hand or on your desk to serve as a permanent link between the past and the future, the dream and memory, the pain and joy, the doubts and inspiration. By carrying this medal back home you will help us to keep the communications between the like minded people today and send out a message of hope for a better tomorrow.

Alex Shagin.



Escape - obverse, bronze 155mm
Bud Wertheim

Above and Below:

Bud Wertheim's medal "Escape" was bought by the Swedish Royal Mint Cabinet as a result of having been shown at the FIDEM exhibition in Paris last September.

"The medal represents a figure escaping from the circular form encasing it. The imagery is a result of my claustrophobic fear of confinement. I saw many images of Afghanistan women completely enclosed in their Burquas which seemed to me to be cylinders of confinement that created the image clawing it's way out. Perhaps that is not the case with some of the fundamentalists, but in many of the stories I have heard, the women are being forced to enclose themselves completely against their wishes.

I also imagine I am making a political as well as an ethical statement which may be controversial."

Bud Wertheim.



Escape - reverse, bronze 155mm
Bud Wertheim

AMSA Survey

In order to improve the service to our membership we ask you to please fill out this survey. Return to AMSA, P.O. Box 1201, Edmonds, WA 98020. You are completely anonymous. We don't ask for your name or address.

1. I am (check all that apply):

☐ Medallist/Artist ☐ Medal Collector ☐ Medal Researcher
☐ Writer/Journalist ☐ Curator ☐ Marketer ☐ Manufacturer

2. If you are a medallist/artist:

- a. How many medals have you designed in the last 12 months:
☐ 1-4 ☐ 5-9 ☐ More than 10
- b. How many medals were produced for commissions:
☐ 1-4 ☐ 5-9 ☐ More than 10
- c. Approximately what do you charge to design and sculpt a two-sided medal?
(Assume one side is a portrait or similar complexity and the reverse is also 3-dimensional):
☐ Less than \$1,000 ☐ \$1,000-\$1,999 ☐ \$2,000 or more
☐ I would rather not say.

3. If you collect medals:

- a. Approximately how many medals have you purchased in the last 12 months:
☐ 1-4 ☐ 5-9 ☐ More than 10
- b. Approximately how many medals do you have in your collection?
☐ Fewer than 25 ☐ 25-100 ☐ More than 100
- c. What is the most you have spent on a medal?
☐ Under \$25 ☐ \$25-\$100 ☐ Over \$100
- d. What kind of medals do you collect (check all that apply): ☐ Historical
☐ Portraits ☐ Modern Commemorative ☐ Topical ☐ Cast ☐ Struck
- e. How do you locate medals of interest? _____

4. In addition to AMSA I am a member of:

☐ ANA ☐ ANS ☐ FIDEM ☐ BAMS ☐ National Sculptors Society

5. I subscribe to the following publications:

☐ Coin World ☐ Numismatic News ☐ World Coin News ☐ Medal Collectors of America.

6. I am interested in organizing a local branch of AMSA in: _____

7. Should we hold an annual get-together? ☐ Yes ☐ No

If yes, where do you think we should hold it (check any that apply):

☐ ANA Convention ☐ New York City Other: _____

8. Rate what you would like the goals of AMSA to be from 1 (not important) to 10 (very important):

☐ Camaraderie with medallists/collectors ☐ Coordinate exhibits
☐ Promote medal collecting ☐ Helping medallists to obtain commissions
☐ Helping members to sell medals

Thanks for participating. Your comments about AMSA are invited (use separate sheet if you wish): _____

AMSA reunion near Orange, Calif. celebrates it's 20th birthday !

How often do you allow twenty years to pass by before you decide to get together with the people you've known for all these years? Especially with those very people who not only have been in your neighborhood but also have enjoyed membership in the same organization that you belong to.

Some will say it's impossible but such things happen sometimes.

Especially if your neighborhood is southern California and the organization is AMSA.

What? There are people back east who never even heard of such thing as cultural life on the West Coast.

But what a surprise, about half a dozen or more AMSA supporters who are indeed listed as California residents did manage to finally get together and decided to meet in sunny Orange County to talk business, to share memories and to toast AMSA's 20th anniversary. Just like our sister organization BAMSA which was also born in 1982, we in the United States take pride in our continuous efforts in preserving the tradition of medal making and dissemination of knowledge on how to communicate with the art lovers today and what to share with the next generation of collectors who will in the future discover and study the very masterpieces that we are striving to produce today.

And, that was the basic undertone and the message of the small gathering that took place on Dec. 5th, 2002.

Sorry you weren't there with us.

Alex Shagin,
AMSA 1st vice-president

Below, at the AMSA reunion Dec. 5, clockwise from left: Anne-Lise Deering AMSA secretary and newsletter editor, Ralph Sonnenschein, Alex Shagin AMSA 1st vice-president, John Svenson, Eugene Daub, Jim Licaretz and Geri Gould.

Finally, a group of AMSA members living in the Los Angeles area was able to get together agreeing on a meeting place that split the driving distance as fairly as possible among the participants who were, Geri Gould of Fallbrook, John Svenson of Upland, Jim Licaretz and Eugene Daub of San Pedro, Ralph Sonnenschein of Malibu, Alex Shagin of Santa Monica and Anne-Lise Deering of Seattle who was able to get these members all together. Everyone present had a marvelous time celebrating the occasion and drinking toast to AMSA's 20th birthday and reminiscing over the beginning of AMSA, how it came to be and toasts to the future with a promise to soon get together again.



Above: At the Lyme Academy reception, June 28 following the AMSA annual meeting. From left to right: Anne-Lise Deering, Jeanne Stevens-Sollman AMSA outgoing president, Dick W. Johnson frequent contributor to the newsletter, Heather Blume outgoing board member and Sylvia Perle, newly elected AMSA president.



Jim
Licaretz:
"Puccini"
medal
purchased
by the
Swedish
Royal
Mint .



MASC Conference/Exhibition in Ottawa

The opening of the MASC Medal exhibition in the War Museum in Ottawa was a really splendid affair.

I was able to fly to Ottawa and celebrate with our Canadian friends the first show of their Medallic Art Society. The exhibition was held at the War Museum, in partnership with the Canadian Mint. The display was very well done, the space was generous, the lighting good and the works clearly identified. In addition a wonderful catalog was published with many photos of all the artist's work. There are catalogs available from MASC. The opening was so well attended that they quickly ran out of food.

The Mint arranged an extensive tour of their facilities. We visited Susan Taylor's workplace and saw the basins and reliefs she was working on. I was really impressed with the laser and computerized equipment that is in use, and wish we had access to them.

This exhibition runs through April 2003, and there was talk about trying to get a venue in Toronto. AMSA members should try to see this fine show. We should support our neighbors' effort !!

.....Your President, Sylvia Perle.

Below:

Peter Oulton, Exhibition Designer and Susan Taylor, Conference Chair, setting up the MASC exhibition in Ottawa.



The J. Sanford Saltus Award Medal

In December, Mr. Robert Wilson Hoge, Curator of American Coins and Currency telephoned Ms. Dora de Pedery-Hunt in Toronto, Canada to tell her that she had been selected to receive the J. Sanford Saltus Award Medal for 2003. This is the American Numismatic Society's prestigious medal for signal achievement in the art of the medal. The presentation ceremony will take place in New York City on March 8, 2003. Ms. de Pedery-Hunt is a sculptor who specializes in the art of the medal. She is also the first Canadian to have created the effigy of the Queen on all Canadian coins. FIDEM was represented in Canada by Ms. de Pedery-Hunt as delegate for 35 years and she is a founding director of the Medallic Art Society of Canada.



Above: Dora de Pedery-Hunt's medal: "Cora Hind, scientist" bronze 1978

Below: "Yin Yang" bronze 1994



NEWS FROM ISRAEL**ANIMA SPIRITUS VIOLIN
International Art Medal Competition**

The 'Basis' School of Sculpture and the Israeli Art Medal Association wish to inform you about ANIMA SPIRITUS VIOLIN, the 2nd International Art Medal Competition - an event which took place in November in Israel.

The theme of this competition was the Art of the Violin, and it was announced in conjunction with the Israel Philharmonic Orchestra Foundation, in honor of the great violinist Isaac Stern, on the first anniversary of his death.

The competition ended on November 23, 2002. All the participating medals were exhibited at the Gala Evening of the Israel Philharmonic Orchestra at the prestigious Mann Auditorium in Tel Aviv, and are presently being exhibited at the Opera House until January 1, 2003.

The winning medals were:

Second prize: Magdalena Dobrucka (Poland).

Third prize: Racheli Boyer-Tauber (Israel) and Oleg Gavrizon (Israel). No first prize was awarded.

Special mentions were awarded to Romuldas Inciraukas (Lithuania), Anna Watrobska-Wdowiarska (Poland),

Pawel Leski (Poland) and to Israeli Ziva Gal-On, Alex Serber, Yohi Shrem and Suzana Zohar Goldwerth.

We are now working on a travelling medal exhibition, in order to reach other locations in Israel.

We will be very pleased to have more artists from all over the world participating in future medallic events in Israel.

Sincerely,
Irene Fainzilber
Vice-President
Israeli Art Medal Association.

"We want to thank Anne-Lise for the support, help and patience in any matter we needed her advice. We wish Anne-Lise success in her artistic way and hope to keep in touch in the medallic art creativity in the future."

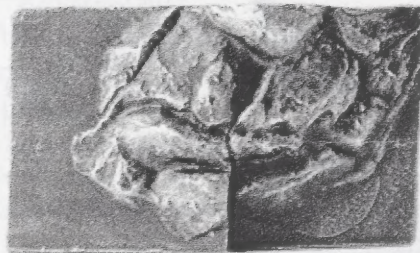
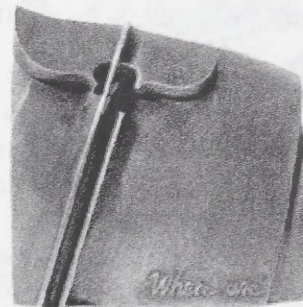
.....Irene Fainzilber.



Violin competition.
Second prize winner.

On the left and below:
Magdalena Dobrucka (Poland)

ANIMA SPIRITUS VIOLIN
Competition
Awarded one second prize and two third prizes.



On the left:

Third prize winner



Racheli Boyer-Tauber (Israel)

American Craft Council Accepting Applications for 2003 Emerging Artist Grants.

The American Craft Council invites new artists to apply for the Council's Emerging Artist Grants.

Applications are available at their website www.craftcouncil.org or by contacting Mary B. Davis at Ph. 800-724-0859 Ext.231 or mdavis@craftcouncil.org.

Completed applications must be received at the Council's New York office by 5 pm Friday, March 7, 2003.

The American Craft Council annual Emerging Artist Grants provide support for up to 10 craft artists who are in the beginning stages of their professional careers. Grants are given to artists working in all craft media (clay, fiber, glass, metal, wood and mixed media), including both functional and non-functional objects.

Up to \$7,000 will be granted for travel, research, professional development, or to purchase studio equipment or supplies to explore new work. Funding is not available for general living or operational expenses.

"The Council is committed to support talented emerging artists. Development of new work is vital to the field and have a lasting impact on American craft" says Carmine Branagan, executive director of the New York-based American Craft Council.

News about our members.

New medals by Geri Gould



Above Obverse.
Below Reverse



Sherman Indian High School Centennial Medal.

Geri says: "This commission was an honor for me in that several of my relatives attended Sherman in the early 1900's as I am of Gabrieleno/Tongva descent (San Gabriel Band of Mission Indians) with ancestry going back to before the Mission Era. The celebration was a blast, and I was asked to autograph medal

On the left

Geri Gould's "Official Vatican Treasury Holy Year Commemorative Medallion. 3 Inches (76mm) in diameter, struck in 24 k .999 solid gold, 11.3 oz., set with three diamonds and a single ruby. Very limited edition of 249, available from International Rarities, L.L.C., Redlands, CA.

FIDEM Exhibit Paris Sept. 23-27, 2002.

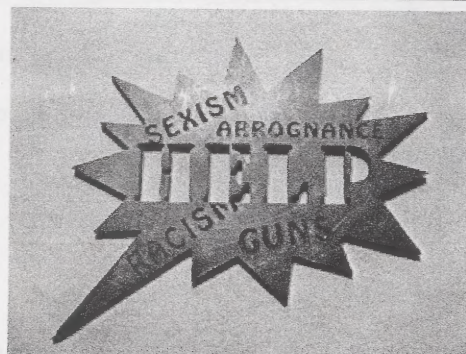
The following AMSA members had medals on exhibit during the congress:

Heather Blume, Dick Bonham, Ann Cooper, George Cuhaj, Cookie Davis, Bill Davis, Anne-Lise Deering, Ken Douglas, Leonda Finke, John Gritti, Janet Indick, Barry Johnston, Rex Kalehoff, Jim Licaretz, John Lynch, James Malone-Beach, Mashiko, Irving Mazze, Ivanka Mincheva, Sylvia Perle, Sarah Peters, Ann Shaper Pollack, Polly Purvis, Marion Roller, Enrique Sanchez Moreiro, Alex Shagin, Marika Somogyi, Jeanne Stevens-Sollman, Yumiko Tomobe and Bud Wertheim.

Congratulations to our AMSA members whose medals were sold as a result of being in the FIDEM exhibit in Paris !

Jim Licaretz's "Puccini" medal was bought by the Swedish Royal Mint as was Bud Wertheim's medal "Escape".

James MaloneBeach's medal "How the world perceives the USA" was purchased by the British Museum.



James MaloneBeach
"How the world perceives the USA"



From Oct. 12 through Nov. 16 2002 Leonda Finke had a one person exhibition at Oxford Gallery in Rochester, NY, showing her new medallic works along with her bronze sculptures and portraits.....

Stands, displays and cabinets for medals

Many styles and sizes available.
Custom work welcome.

Made from mahogany, cherry, oak,
maple or Plexiglas.

Richard Mole
121 Peninsula Drive,
Carriere, MS 39426,

Ph. 601-798-6858, fax 601-798-4311
E-mail: Nawlinsbob@aol.com

Important Note from your Editor.

Newsletter editor needed.

This coming summer will be the third anniversary of my editorship of AMSA's newsletter, "Members Exchange". I will need to step down as editor after the spring issue so I can devote full time to my artistic creativity which has been somewhat neglected lately. If you have a computer and a little expertise in using it maybe you will consider taking on the job? I will be very happy to help with the set up should the next editor wish so.

The next newsletter that goes out April 15th will be my last and I will give all the help necessary to make a smooth transition.

Will you please consider doing this job?
Nominations for officers for the coming year is also upon us. Would you please consider holding an office?

Thanks for helping AMSA becoming a better organization.

Sincerely,
Anne-Lise Deering,
Newsletter editor

Tel. 800-344-6468
Fax. 253-735-2210

E-Mail: sales@nwtmint.com

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AMSA Membership Application 2002-2003

Membership runs from Sept. 1, 2002 to Aug. 31, 2003.

Enclosed is my check for \$35.00 annual AMSA dues in the US and Canada;

\$20.00 for matriculated students (enclose a copy of the current ID card)

Enclosed is my check for \$45.00 annual dues outside the USA and Canada.

Enclosed is my contribution of \$ _____ to further help AMSA reach its goals

I am an :

Name: _____ *Artist* _____ *Sculptor* _____ *Dealer* _____

Address: _____ *Collector* _____ *Producer or supplier* _____

City: _____ State _____ Zip _____ *Other* _____

Home Phone: _____ Email Address: _____

Day Phone (studio/work): _____ Please send completed application and payment in US Dollars to:
American Medallic Sculpture Association, (AMSA). To ensure receiving your newsletter send your dues to:
Newsletter editor, AMSA, PO. Box 1201, Edmonds, WA 98020

Your address label will state when your membership expires....

Please let us know if you can help by holding an office or be on a committee. Thanks !!!!!!!

This newsletter is published quarterly.

Deadline for the next newsletter is April 1, 2003.

Articles or news received after that date may not be included in the next newsletter.

Please submit articles by e-mail if possible. Thanks!

Send articles, news of interest and advertising to Editor:

Anne-Lise Deering, 24229 92nd Ave. W., Edmonds, WA 98020-6503

E-mail: superpotr@aol.com. Phone 206-542-0608

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